



CANADIAN ART LIBRARIES NEWSLETTER

Editorial

With this issue of the CARLIS Newsletter we have come to the end of the year 1999. The question remains as to the importance of the Newsletter either in the present format or else in some other one. Today with the various changes in methods of communication it sometimes seems that the Newsletter as presently issued is not necessary. This is a decision that we shall have to make at the beginning of the year 2000.

The months of October and November have seen several activities that many of us have been able to attend. In October, Murray Waddington, Marilyn Berger and the staff of the National Gallery Library arranged a very interesting and well-planned two-day meeting of ARLIS/CANADA. There were approximately 30 librarians from British Columbia to Quebec and places in between. It was a most enjoyable and worthwhile meeting, but did point out the problems of art librarianship in Canada. We are, with the exception of one or two nodules, a very thin line.

Here in Vancouver there was a two-day symposium on Bill Reid, Haida artist. There were speakers representing every type of activity related to Haida culture

and Bill Reid's work in particular. I was able to attend this meeting.

The Northwest Chapter of ARLIS/NA held a meeting in Seattle on the same weekend as the Bill Reid symposium, so that I was unable to attend. Several did go from Vancouver and enjoyed a well-planned meeting.

The Universities Art Association of Canada also held its annual meeting early in November. This year it was in Toronto at the Ontario College of Art and Design. I had originally planned on attending, but could not do so in the end. I do hope that there were some of the Ontario art librarians there. It is very important for art librarians to keep a contact with those who are teaching art in our colleges and universities. This is why I have always maintained a membership in such organizations. Librarians are too frequently associated with their libraries and their desks and often not considered to be important in maintaining a liaison between faculty and students.

I wish you all a very happy holiday season and may the year 2000 not create any problems. Thank you all who were at the Ottawa meeting for your good wishes. They were greatly appreciated.

Melva J. Dwyer, Editor

People News

A work, Snowy Nap, by Robert Bateman is used for one of the 1999 UNICEF cards.

Quebec wood artist Richard Blais has been concentrating lately on building unique birdhouses.

Pierre Boisvert takes over as president of ARLIS/MOQ in January 2000.

Two Canadian artists, Janet Cardiff and Jeff Wall are in the 53rd Carnegie International Exhibition, Pittsburgh. The exhibition is on until March 26, 2000.

Canadian sculptor Dora de Pédry-Hunt's work of sculpture and medals was opened in November at the Gallery of the Sculptors' Society of Canada.

Janieta Eyre, Canadian photographer was chosen by Martha Hanna, director of the Canadian Museum of Contemporary Photography, for the Globe and Mail's emerging artists project.

Conceptual artist Germaine Koh was among those chosen for the Globe and Mail's emerging artists series.

Susan Low-Beer, Toronto ceramist, was given the 23rd Saidye Bronfman award for Canadian crafts.

Elizabeth McIntosh. Toronto artist, was selected by art collector Bruce Bailey as one of the emerging artists for the Globe and Mail.

Roland Poulin, Quebec sculptor, had an exhibition of works at the Musée d'art

Contemporain de Montréal that ended in October 1999.

Melinda Reinhart was elected vice president of ARLIS/MOQ by acclamation. She assumes office in January 2000.

Roy Vogt, freelance B.C. cartoonist, admits that he copied work done by the late cartoonist Len Norris. The newspapers on Vancouver Island have cancelled his contract.

Vancouver architect Joe Wai will supervise a reproduction of a 13th century pagoda for the Dr. Sun Yat-Sen Classical Garden in Vancouver.



News Notes

Eleven B.C. artists won Visual Arts Development Awards for 1999, which total \$50,000. It was a very diverse group ranging from photography, performance art, textiles, sculpture and painting.

The Art Gallery of Ontario has the goal of advocating Canadian art. The major Kreighoff exhibition now at the AGO supports this plan.

The bronze statue of Timothy Eaton is now housed at the Royal Ontario Museum.

The Canadian Tree made up of various pieces of wood from across Canada arrived in Ottawa in mid-October.

Canadian ISBN Publishers' Directory is available. All Canadian publishers who

have registered are listed by name and address.

A mural has been painted on the wall of a building in Place Royale, Quebec City. It depicts people from various aspects of Quebec history.

Nisga's artifacts that are presently in the collection of the Royal British Columbia Museum, the Royal Ontario Museum and the Canadian Museum of Civilization and Man will be returned to the Nass Valley area where a suitable centre is to be built. (Possibly in five years)

Seven 2.5 ton chunks of the Berlin Wall now stand outside Fredericton, N.B. They were a gift from a German businessman.

The Vancouver Art Gallery's 1999 year has seen at least a 45% increase in attendance over last year.



Periodical Articles

Balcom, Susan. "Five Star Designers." *Vancouver Sun* October 28 (1999): D11. (Vancouver interior designers)

Barrett, Tom. "Still Standing." *Vancouver Sun* October 27 (1999): C7-C8. (Historic house in Vancouver)

Chaput, Simone. "The Life and Art of René Richard." *The Beaver* December/January (1999/2000): 40-45.

Gonik, Blake. "Once upon a Time Lived a Bad, Important Painter." *Globe and*

Mail November 23 (1999): R4. (Krieghoff)

Gopnik, Blake. "Urban Legends." *Globe and Mail* October 30 (1999): C10-C11. (Photographic work of Stan Douglas)

Gustafson, Paula. "A Good Hard Look at Reid." *Vancouver Sun* November 15 (1999): B6 (report on Robert Davidson's paper given at the Reid symposium)

Mays, John Bentley. "Why Krieghoff is Kitsch." *National Post* October 23 (1999): B3.

Milroy, Sarah. "Carved Up." *Globe and Mail* October 15 (1999): A18. (rebuttal to Maclean's article on Bill Reid)

O'Brien, Peter. "The Unfinished Canvas of Her Life." *Globe and Mail* November 20 (1999): R9. (81 year old Doris McCarthy and her life)

O'Hare, Jane. "Trade Secrets." *Maclean's* 112:42 (1999): 20-30. (critical article about Haida artist Bill Reid)

Oldgaard, Nancy. "Basketry: an Introduction to Materials, Techniques and Conservation." *American Indian Art* 24: 3 (1999): 36-43.

"Phyllis Lambert's Top Ten." *Weekend Post* November 20 (1999): 7. (Lambert reflects on the first ten years of the CCA)

Price, Pat. "Arts 'n Gardens in the Big City." *Westworld* Fall (1999): 43-45.

Rammell, George. "The Authentic Master, Bill Reid." *Vancouver Sun* October 30 (1999): A19.

Rockel, Nick. "Now, Have I Gotten Your Attention? – Vancouver's Galleries Highlight the City's Rich Tradition of Performance Art." *Canadian Forum* 78: 883 (1999): 24-26.

Schiff, Bennett. "Canada's National Treasure." *The Smithsonian March* (1999): 102-11. (Emily Carr – with colour illustrations)

Shepard, Robert. "Raymond Morriyama." *Maclean's* 112:50 (1999): 69.

Steven, Peter. "Naval Gazing: The Art of Leonard Brooks." *The Beaver* October/November (1999): 8-13.

"Working Art: Regenerating Urban Ecosystems with Public Art." *Alternatives Journal* 25:2 (Spring 1999): 28-29.

Wyman, Max. "Art, the Media and Bill Reid." *Vancouver Sun* October 16 (1999): A21.



Necrology

Arnett, Helen (nee MacDonald), November 12, 1923-October 5, 1999, died in Port Moody, B.C. Arnett was a graduate of the Vancouver School of Art.

Blewett, Peter, 1932 – November 25, 1999, died in Vancouver. Blewett was an architect in Vancouver and also had offices in Hong Kong and Beijing.

Borg, Roberta Joanne (nee Holner), January 21, 1943 – August 10, 1999, died in Vientiane, Laos.

Brdar, John, died November 10, 1999 in Toronto. Brdar was a well-known Muskoka water colourist and landscape painter. He also taught at Georgian College.

Chatfield, Thomas F., August 19, 1921 – July 19, 1999, died in Oakville. Chatfield was a landscape painter. He painted a series of works for the Algoma Central Railway and other organizations in Northern Ontario.

Duncan, John Herbert, 1930 – October 22, 1999, died in Toronto. Duncan practised architecture in Winnipeg and Toronto.

Feitelberg, Sidney, died November 3, 1999 in Toronto. He was an architect.

Goodson, Jack L., 1920 – October 1999, died in Montreal. Goodson was a photographer and graphic designer.

Harrop Virginia Sheffield (nee Toprell), 1905 – October 14, 1999, died in Victoria. Harrop studied painting with Jan Zach.

Hood, Carol Ruth Barker, 1903 – October 4, 1999, died in Ottawa. Hood was an accomplished painter.

Iglestrom, Marion M.R., died October 16, 1999 in Toronto. Igelstrom was an active colour photographer.

Kieffer, Thomas Kemp, 1922 – November 12, 1999, died in Coburg. Kieffer painted large canvases based on Canadian scenery.

Lake, Margaret Elizabeth (nee Awmack), August 12, 1913 – November 14, 1999, died in Burnaby, B.C. Lake attended the Vancouver School of Art. She painted during her life and taught art at community centres.

Lust, Jean Yvonne (nee Wotherspoon), 1904 – October 28, 1999, died in Coquitlam, B.C. Lust was an artist and potter.

Matthews, Virginia Alice, 1943 – November 22, 1999, died in Toronto. Matthews was an interior designer.

Mayer, Gyula, died October 6, 1999 in Budapest. She was an active member of the Vancouver art scene for 50 years.

Peruigini, Peter Silvio, August 19, 1927 – November 29, 1999, died in Vancouver. He was an accomplished watercolour artist.

Reynolds, John McCombe, May 8, 1916 – November 24, 1999, died in Toronto. Reynolds was a sculptor, painter and photographer.

Roback, Jeannette Wales, 1916 – November 28, 1999, died in Vancouver. She studied at the Ecole des beaux-arts, Montréal and supported the 1943 social action movement. She also studied at the Montreal Museum of Fine Arts and the Saidye Bronfman Centre. She taught children's art classes.

Schafer, Alvin, November 20, 1941 – November 20, 1999, died in an air accident in Surrey, B.C. Schafer was a photographer.

Schiffer, Fred, S., 1917 – November 6, 1999, died in Vancouver. Schiffer was a

distinguished photographer and established a diploma program in photography at Langara College.

Shreve, Marie (nee Greenhill), May 20, 1912 – October 20, 1999, died in Richmond Hill. Shreve was a painter.

Sztojanovits, Ivan, 1901 – September 30, 1999, died in Toronto. He was an architectural designer of custom homes.

Trowbridge, Eric Colledge, May 3, 1918 – November 30, 1999, died in White Rock, B.C. Painted portraits of Queen Elizabeth and Prince Philip. He was also a political cartoonist.

Vandergraaf, Johan (Hans), 1929 – November 5, 1999, died in Ottawa. He was an architectural engineer. He worked on Expo '67 and the National Arts Centre.





Meetings, Meetings, Meetings

There were a good number of activities for Northwest ARLIS members to attend during the last quarter of 1999. Here are reports on some of the highlights.

ARLIS/Canada Enters the Millennium National Gallery of Canada, Ottawa

October 17-18, 1999

This was the first Chapter meeting for ARLIS/Canada. Thirty attended this national meeting, representing 25 different institutions. Four members from British Columbia made the journey and thought that it was well worth it.

Marilyn Berger chaired the business meeting. She brought us up to date on Association issues, especially those relevant to Canadians. High on her list were the strategic plan and the ARLIS/MOQ Chapter bid to host the 2003 ARLIS/NA Conference in Ottawa. There was generally a great deal of enthusiasm for this proposition.

Sessions at this meeting were a good mix of topics that were of interest to librarians from a wide range of institutions. Presentations were made about two digital imaging projects, the North American Museum Image Consortium (AMICO) and the British project ELISE. An information session about copyright issues was timely and the panel presentations about fund raising and development opportunities produced a lively discussion.

A reception in the Library gave us a view of library exhibitions, an introduction to the research being done about Canadian artists for the *Künstler Lexicon*, some very nice sherry and a silent auction by ARLIS/MOQ.

On Sunday evening Murray Waddington hosted a dinner at the National Gallery. The setting was lovely, the food excellent and the company delightful. We were pleased to be present for the launch of the new print edition of *Artists in Canada*, the latest edition of the Union List of artists' files in Canadian libraries. This handsome publication is a great accomplishment and a real service to libraries that without access to AIC online. Melva Dwyer gave a tribute to Jackie Hunter, former National Gallery Librarian who passed away last spring. This evening also recognized a landmark birthday for Melva.

ARLIS/NA Northwest Chapter Seattle, WA

November 12-13, 1999

Ten members and the Western Regional Representative, Lorna Corbetta-Noyes, attended the first post-conference meeting of the Northwest Chapter of ARLIS/NA. The meeting, hosted by Connie Okada, was held at the University of Washington Suzzallo Library.

On Friday afternoon, the business meeting, chaired by outgoing chair Carole Goldsmith, considered the following: membership and recruitment, the Chapter by-laws (which

need to be re-written), the creation of a website (Hollis Near volunteered to act as webmaster), a report from the Western Regional Representative of ARLIS/NA, a report from John Cull on the ARLIS/Canada meeting and election of new officers.

The new ARLIS/Northwest Chapter Executive members are: Chair, Cathy Donaldson, Art Institute of Seattle; Vice-Chair-Chair-Elect, Diana Cooper, University of British Columbia; Secretary-Treasurer, John Cull, Vancouver Public Library; ARLIS/Canada Representative, Cheryl Siegel, Vancouver Art Gallery and Past-Chair, Carole Goldsmith, Simon Fraser University. Congratulations to these new officers.

After a tour of the University of Washington's art library and slide library, ARLIS/Northwest members enjoyed a convivial dinner at Ivar's Acres of Clams, a local institution with water views and outstanding seafood.

On Saturday morning the group toured the Seattle Art Museum's exhibition An American Century of Photography: From Dry-Plate to Digital, the Hallmark Photographic Collection with Tom Harris from the Art Institute of Seattle.

The Legacy of Bill Reid: A Critical Enquiry – November 13-14, 1999

This two-day symposium was held at the First Nations House of Learning, University of British Columbia - a fitting locale for this particular subject. Approximately 300 in the audience at the opening session were welcomed by

members of the University of British Columbia Museum of Anthropology staff and by members of the Musqueam Nation on whose land the University and this building stands.

The keynote speaker, who opened the first session, was David Summers, Professor from the University of Virginia. He explored the meaning of the word Renaissance in an attempt to place Bill Reid in the context of a Renaissance man. He ended by saying that Reid was probably the person responsible for a Renaissance, but that it could not be properly fulfilled if others did not follow and carry on the work.

Speakers of the first morning affirmed that he most certainly could claim a Haida heritage, since his mother was Haida. This is matriarchal society and therefore Reid was Haida through his mother.

The afternoon session examined the work of the artist and its relationship to his heritage as well as the relationship to the culture outside the First Nations. Robert Davidson, Haida artist and former student of Reid's was somewhat critical of Reid and the great acclaim that he had been given. Davidson argued that Reid could not have absorbed the complete Haida culture because he had not been brought up in the Haida society. He felt that Reid's work did not always have the depth of knowledge of the culture because of this. On the second day of the symposium the sessions attempted to explore Bill Reid outside the Haida. Mention was made again to the idea of the Renaissance as well as establishing Reid as a member of the modern artistic movement.

Speakers for the sessions were representative of all aspects of artistic life. Doris Shadbolt, author; Gwaganad (Diane Brown) Haida educator; Miles Richardson III, Haida citizen; Scott Watson, gallery curator; Aldona Jonaitis, museum director; Bill McLennan, museum designer; Aaron Glass, student; Charlotte Townsend-Gault, art historian; Martine Reid, author and curator; Marcia Crosby, First Nations instructor. Each session had both a moderator and also a session commentator.

Although the symposium did not prove to be critical but rather laudatory, it did present the many facets of Bill Reid's life and also the importance of Haida culture today.

A reception was held at the Museum of Anthropology following the final session.

Melva J. Dwyer



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